several prominent members and guests who were not able to be present, among them being ex-President Harrison, ex-Vice Pres-ident Morton, Cardinal Gibbons, President Gilman of Johns Hopkins University, Hon. William B. Hornblower of New York, Gen. H. V. Boynton, Mr. Justice Strong, President Gallaudet of Kendall Green College, Gen. Anson G. McCook, Professor Welling Low of Columbia College, Surgeon-general Low of Columbian College, Surgeon-general Sternberg of the navy, and Secretary

THE PARROT NEVER SPOKE.

He Showed Characteristic Abilities, but He Was No Chatterbox.

New York Sun. A woman carrying a cage in which was a very gorgeous parrot boarded an up-town train on the Sixth-avenue elevated road a few nights since. She sat the cage down in the seat next to her, and presently in came a man whose nose was the color of the parrot's neck. The man sat down with suspicious unsteadiness on the other side of the parrot, and presently catching sight of the bird, launched into language for the benefit and instruction of his fellow pas-

"Beau'ful bird, the parrot," he observed. "Jus' look at his variegated foliage. Observe his magnif cent plum-a-age. Jus' as intell'gent as he is han'some, too. Used t' have a parrot could sing 'Yankee Doodle' an' whistle 'Star-spangled Banner' an' crow

think to look at him he could talk, would you? Why, say, I bet now 'f he wanted to Couldn't you, Polly?" This gratuitous insult was received by the bird in silence. The lecturer took a

that way m'self. Kinder mean t' disturb him, but I want him t' say something. Nev' min'. I know how to start him. Hey! Chirp! Chuck! Whee-ee-ee! S-s-s-s! Wow! Whirroo!" To this astonishing proposition the par-rot made no reply. He didn't even open his eyes. That made the man angry.

"Why don' che' say something?" he de-manded. "Don' che' know enough t' be civil, y' red-faced, bald-head idiot? 'F I couldn't talk? Wake up, y' pink-nosed piy' can't do anythin' better." The parrot never moved.

"Well, I'm dummed!" ejaculated the man. Then he sat up very straight and addressed the bird with great dignity. "F y' don' want t' be drawn into conversach'n y' can say so like a gentleman, but don' sit there'n sulk like a chicken with th' pip. Who wants t' talk t' you, anyway? I don't. I jus' wanted t' be sosh'ble, an' this is the way I get it in th' neck for havin' a kind heart Now, I'm goin' t' sleep, an' if you go makin' any squawks an' interruptin' th' peaceful dreams of innocence I'll ring your chromocolored neck an' sling you out th' window. You're no good, anyway. You're an im-b'cile hunk of fuss an' feathers an' you look like a combination of a ten-cent tea store picture an' the slush end of a mop on scrub day. Now, don' talk back, for I'm goin' t' sink softly into slumber. As he concluded the man leaned his head back and closed his eyes. The arm nearest

the bird, which had been raised in warning. drooped until the hand rested on the cage. The parrot suddenly opened his eyes. H glanced toward the man, then at the hand. There was a sudden jump and flutter in the cage, and the next instant the man was doing a Highland fling with vocal accompaniments in the aisle, and swinging about his head a cage connected with his middle finger by the firm grip of the bird's power-

"Ow! wow! Leggo! Leggo, you green devil. Oh! Oo-oo-oo-oo! Leggo, I say. Woo-oo-oo! Ouch! You're bitin' my finger off. Leggo, an' I'll never say a word any more. Oh! Wow! I'm sorry. I didn't mean t' call you names. Oh! Oo-oo-oo! I was just in fun. Ouch! Leggo, leggo my finger. Wheeee-ee-ow!

With a violent jerk the man succeeded in freeing his finger, which was considerably the worse for wear, and the cage fell back In the seat. What might have happened will never be known, for just than the guard shouted, "Twarra-tara s'ree! "That's my street!" shouted the man "Lemme out," and as he fled with his mutiated finger in his mouth the parrot climbed back on his perch, scratched his head medilatively with his claw, and winked. But he never spoke a word.

REDUCING TITE PACE.

A Woman Declares that Henceforth "Moderation" Will Be Her Motto. New York Times.

a hat," laughed a woman a day or two ago, "is moderation.

Then she went on more soberly: "Five years ago I was well and strong. I got aught, however, in the vortex of occupation and excitement in which most of the women I know are struggling, and it has almost killed me. I was busy from morning until night. I joined club after club until I counted membership in five. My correspondence grew to such proportions I really needed a secretary. I went everywhere possible-to lectures, meetings of various sorts, luncheons, teas, and different social festivities—belonged to several charorganizations, was a more or less active church worker, looked after my huswomen are pursuing who are not breadwinners, on the one hand, or votaries fashion and society on the other.

"And pretty soon the pace began to tell upon me. I lost flesh and became careworn. I grew nervous and irritable at home, until the utterance among the children, 'Mamma's tired,' became a respect-ful way of intimating that mamma was cross and would better be avoided. I knew it, but rushed on, fancying I saw smoother waters ahead. Last winter I lived on tonics and stimulants and in the spring was posi-"My physician ordered absolute rest or he

would not answer for the consequences and so, with my babies, I went off to a sleepy little village to vegetate. "It was there I fully realized the folly of my ways, and I learned it as many a mother has learned wisdom - from the mouth of a child. My little boy brought a tiny boat in one day, asking for his older lister, that he would have the sail mend-id. Til do it, Harry, I said, 'Clara isn't here.' Delightedly he brought it and hovared around me, with a beaming face at the unusual happening of mamma bothering with him. When it was done he thanked me and started off. At the door he stopped and looked back, his face full of some thought struggling for expression. "Then he turned and came back to me. 'Mamma,' he began, 'you ain't busy always up here, are you? and before I could reply he finished his thought: 'Let's stay in the country every one of the days, will you?" "Wasn't that a rebuke? I thought it was, and I took it.

"So I've come home refreshed in health and spirit, and I mean to keep so. I've written moderation over the walls of my house. In every room I look for it. Not that I have sunk into a torpor of inactivity-that would be as bad as the other extreme-but am trying to take things quietly. I belong to one club instead of five, and I have reduced all my comings and goings in the same ratio. I read somewhere the other day that a prominent medical man had said that half of the women in this country were etarving to death and the other half were wearing themselves out-working without giving proper attention to food and rest. Now I know one woman who isn't going to do either any more if she can help it."

ROUND SHOULDERS CURED.

Simple Exercises That Require Little Time and no Apparatus.

Boston Herald. A woman physician has recommended the following movements for the cure of all except very "severe cases" of round shoulders, when braces are also sometimes a necessity: "1. Raise arms before your shoulder high; extend arms sideways; throw at head back; straighten head; move arms forward; lower arms; repeat ten times.

1. Stand erect; raise arms before you; rise on tiptoes, then throw arms as far backward as possible: sink again on heels and drop arms to side; repeat ten times. 3. Raise arms with elbow bent shoulder high, bringing palms together in front of face; then, with elbows still bent, swing both arms vigorously backward as far as possible even with the shoulders, palms look-Another simple movement designed to wand in both hands, throwing the head back and carrying the stick "from above the head back and down the hips." As the clothing, if too tight or unyield-ing about or over the shoulders, may help to produce round shoulders, both the under and outside waist should be comfortable and bands over the shoulder of garments

And Only One Way to Be Wise. Atchison Globe.

There are one thousand ways of being a tool, and they are easy to find.

made of elastic.



Mr. Henry E. Dixey, who is easily the cleverest comedian in burlesque or musical extravaganza, has returned to his first love, "Adonis." which gave him fame and forlike a bantam rooster all at once. Bigger'n tune, and will present a new version of that this one, mine was. Hey, Polly, say something. Give us a chune. Polly want a Wednesday evenings and Wednesday mati-Wednesday evenings and Wednesday mati-The parrot slowly turned his head, cast a nee of this week. The second edition of scornful eye at his interlocutor, and kept his beak closed. This didn't please the man Casino the past spring and support where nee of this week. The second edition of Casino the past spring and summer, where "Ain't he dignified?" he continued. "Looks | it had a run of fourteen weeks, surpassing like he was posing for a picture. Wouldn't in big receipts its former record of 614 nights at the Bijou Theater, New York, seven he could talk pretty near 's good 's I can. | years ago. In it Mr. Dixle presents many novelties and new characterizations of all the London and Paris celebrities that have appeared in America in the past few years, "Guess he don' feel conversash'nal. Been | viz., Carmencita, the Spanish dancer, Parquerette, Venoni (Georgie) Vesta Victoria, of "Daddy Wouldn't Buy Me a Bow-wow" fame, Lote Fuller, the serpentine dancer; also Paderewski, the eminent pianist, and his always welcome unction of Henry Irving, one of the cleverest bits of mimicing

Mr. Dixey has a large company, fifty people in all, including a number who have figowned you I'd put y' in 'sylum for weak-minded birds. Wha' che' sittin' there fer burlesques. The various features, in the like a frog on a lily pad jus' as if y' way of musical numbers, dances and imirate! Shake yer tail feathers 'n squawk 'f result is a performance said to be full of entertainment. Mr. Dixey himself, from all accounts, has lost none of his grace and personal attractiveness, and is now duplicating the former great success he achieved in this piece. On account of the prevailing financial conditions, there will be no advance in prices for this engagement, al-though "Adonis" is an unusually expensive production.

A Bad Year for Theatricals.

T. Henry French, perhaps the best-informed theatrical agent in the country, states that the books of the various dramatic agencies show that there are fully 3,500 actors and actresses idle at this time. He says: "The world's fair and the business depression are the causes of the ill wind that blows no theater company good unless it happens to be playing a 'date' in Chicago."

Mr. French says also unat at least ten theatrical companies will disband before the end of this month, several of which, by the way, are performing plays upon which he is receiving royalties. With a few exceptions the business of the theaters throughout the country has been less encouraging this year than for many seasons past. Mr. Abbey's attractions in Chicago played last week to gross receipts aggregating nearly \$100,000, and the other entertainments in that city have been patronized by throngs relatively as large as those which have attended Mr. Abbey's enter-

But, taking the country as a whole and excluding Chicago, the receipts of theaters have been comparatively small, except in the case of certain favorite and well-established companies. Organizations which were making good profits twelve months ago are now barely struggling along; the managers of amusements outside of Chicago are complaining, and the number of theatrical wrecks is unprecedented.

Archie Boyd in "The Country Squire." Mr. Archie Boyd, an experienced and original character actor, who has been playing the part of Joshua Whitcomb in "The Old Homestead" for several seasons, with much success, is now repeating it in a new play, which is said to be a worthy successor to the other, entitled "The Country "The one thing that I have pinned in my squire." Mr. Boyd will play an engage-hat band for this winter, only I don't wear ment of three nights and a matinee at the Grand, opening next Thursday night. "The Country Squire" is a domestic drama, and resembles others of its class in that it draws its inspiration from American country life, but it differs essentially from all in the selection of its locality, its characters and its plots. It is especially notable for the absence of so-called "gush" and vulgarity of language or situation, so it is said. The lovers, of whom there are two pairs, speak and act like sensible people, the comicalities are simple and inoffensive and the sentiment, though effective, is devoid of bombast. The story is clearly told. and the details are shown with a skill and boldness that ought to make the play sucband and family (I thought), and, in fact, cessful. It is to be presented with ade-pursued the same round that hundreds of quate and beautiful scenic effects, and Mr. cessful. It is to be presented with ade-Boyd has a company which is said to be a thoroughly capable one. Besides the acting people, he has with him seven trained vocalists, whose singing is a feature of the performance. "The Country Squire" has made a hit in other cities, according to the

"Held in Slavery" at the Park. "Held in Slavery," a nautical melodrama, will be the attraction at the Park Theater the first three days of this week, opening with a matinee to-morrow, with the author, Mr. Martin Hayden, a well-known young actor, in the leading role. The story of the play deals with the trials of a young woman, who falls into the power of a villain, who proclaims her to be his slave. supporting this claim by fictitious documents. His alleged ownership of her, however, cannot induce her to marry him, and after many exciting experiences she is rescued by the hero, who proves himself to be what a real, genuine hero should be. The scenic effects introduced in the piece are said to be unusually realistic. One of them represents a sail boat exposed to the fury of the elements in a great storm on the Gulf of Mexico. Another is a house in flames and the rescue of the hero from the ruins and subsequent explosion. Then there is a light-house scene, and a duel with knives between the hero and the villain, and other striking effects. There is enough comedy in the piece to suit all requirements and the introduction of a troupe of colored singers and dancers give variety to it. Young Hayden is a vigorous and forcible actor, and has a capable supporting com-

Empire Theater.

Whallen & Martell's "South Before the War." a spectacular production depicting life among the colored people in the South, opens a week's engagement at the Empire Theater, beginning to-morrow with a matinee. All told fifty people are in the troupe who appear in various scenes on the plan-tations. The laughable cake walk and a colored camp meeting will also be seen. Special scenery is carried by the company and the various climaxes, including Uncle Eph's dream, the explosion of the Robert E. Lee and Uncle Eph's death are realistic and sensational.

Whallen & Martell are the originators of this production and have done all in their power to make it as realistic as possible. The company includes many of the leading colored artists of this country. The principal characters are assumed by white people, among whom are Charley Howard and Billy Golden. Matinees will be given daily

John Murphy in Two Iris Comedies. John S. Murphy, a well-known and wellliked Irish comedian, will play at the Park the latter part of this week in two plays that have made the name of Murphy famous, "The Kerry Gow" and "Shaun Rhue," the first-named being presented at both performances Thursday and Saturday. ing forward. This should be repeated sevwhat fatiguing, rest or change of exercise may be made between the movements."

Another all the position is someand both have genuine dramatic merit that
is lacking in the typical Irish drama. Mr. tractive features of the performances. Miss bring about a correct position of the shoul-der blades consists of holding a cane or tation for good work, is the leading lady of the company.

Gossip of the Stage. Miss Wella Martin, of this city, has joined Lawrence Hanley's company in "The Player.'

Emma Juch, who has been singing in England lately. Another comic opera actress latly out of sight, Anna O'Keefe, will come into view soon in a dramatic role. A sixteen-year-old actress, Florence Rockwell, is playing leading tragic roles with Thomas W. Keene.

F. Marion Crawford is the latest novelist to make an effort as a playwright, and the result is soon to be seen on a London stage. The rumor that Dr. Parkhurst is writing a play is interesting. He has obtained some very good material for a "new school"

Mr. Charles Coghlan evidently enjoyed himself during his stay in Indianapolis. His conviviality was perhaps the result of his Reginald De Koven is said to be writing another opera? This one for Laura Schirmer-Mapleson, and it will be called "The Chatelaine."

Paderewski's new opera is to be based upon an incident in the history of Poland, his native country. The music will be national in its character. Thomas Bailey Aldrich's play. "Mercedes," now presented by A. M. Palmer's company, is the sole survivor of the shipwrecked The-

ater of Arts and Letters. Charles E. Evans, the comic companion of William Hoey in farce, is driven from the stage by acute sciatica, and will go to

Europe in quest of a cure.

Meeting Oscar Wilde the other day, and complimenting on his published play, "Salome," Whistler remarked: "A charming work; why don't you dramatize it?" David Henderson will open his eighth season at the Chicago Opera House with a grand extravaganza production, based on the story of Aladdin and his wonderful

The "Night Owl Beauty Show" will be the attraction at the Empire all next week, commencing Monday, Nov. 6. It is one of the leading burlesque and specialty shows It is now settled that Lillian Russell will

appear at the New York Casino on Nov. 20 in the new opera comique, "Princess Nicotine," by Byrne and Harrison, music by W. W. Furst. In "Adonis" this season, besides his won-derfully clever imitation of Henry Irving, Mr. Dixey gives an imitation of Paderewski,

which is said to be one of the funniest things imaginable. "The Honeymooners," a comic opera by McClellan and Furst, was produced at Rochester by Pauline Hall, and the accounts agree that in words and music it

fulfilled expectations.

Neither Lotta Crabtree nor Maggie Mitchell is likely to return to the stage. They are rich enough to rest from their labors. Agnes Booth, another wealthy actress, is disposed to idleness. In Detroit, where Rhea played in "The Queen of Sheba" last week, George Goodale, the dramatic critic of the Detroit Free Press,

began his criticism of the production by quoting ten verses from the Bible. Charles Klein has received an order from De Wolf Hopper for the libretto of a comic opera on legitimate lines. The music will be composed by John Philip Sousa, former leader of the United States Marine Band. Mr. Joseph Jefferson, who is now in perfect health and strength, begins his tour Oct. 23 at the Walnut-street Theater, in Philadelphia, appearing in a special and elaborate production of "Rip Van Winkle," It is understood that Sardou has on hand the plots of 250 plays, which are yet to be written. Under the circumstances, he might give away a few of them to the

dramatists who work the same old story into a thousand different forms. The institution known as the Professional Women's League has decided that the proper thing to do now is to give a matinee at Palmer's Theater, at which 'As You Like It" shall be enacted by a c st composed entirely of the delicate sex.

Henry E. Dixey, in a recent special article to the New York papers, giving his opinion on burlesque, says: "The public want to laugh and be amused, and want its amusement in very small quantities and in all varieties of shapes, put up in gold and silver wrappings.'

McKee Rankin and his wife, Kitty Blanchard Rankin, are once more reunited in theatrical interests. Mr. Rankin has just started in as the manager of the Alcazar, in San Francisco, and Mrs. Rankin is the leading lady. Miss Phyllis Rankin is also in the company. H. B. Irving, Henry Irving's eldest son,

who went upon the stage some time ago, and then retired, is going to return to the boards. He will appear in the aggressive Mr. Buchanan's version of "Sheridan," which is to be done at the Comedy Theater, London, where a play called "Sowing the Wind," by Sidney Grundy, is at present run-Edward E. Rice has disposed of most of

his rights to "1492" to C. B. Jefferson, Klaw and Erlanger, who paid a large sum in cash for the privilege to present the burlesque in all the cities of the country except New York, Boston, Philadelphia, Brooklyn, Chicago, Baltimore, Washington and Cincinnati. They also hold an option for the same territory for the Byrne-Harrison-Kerker opera,

The numerous exciting episodes in "The Corneracker," which were mixed and jumbled into incoherence at first, have been immeasurably rescued from ineffectiveness by the author, Joseph Arthur, and the Fourteenth-street Theater, New York, now advertises that whoever sees the play and is dissatisfied can get his money back by applying at the ticket office. That is a novel proposition in theatricals.

The London critics are not particularly enthusiastic about "The Foresters," which Mr. Daly has just produced there. The tasteful setting of the piece is warmly praised, but the performance is spoken of coldiy. It is pointed out that Miss Rehan is not at her best in romance and blank verse, and that the other players had no chance to excite enthusiasm. The Times says that the entertainment was received with becoming respect.

Chicago Times: The Players' Club has honored itself more than Joseph Jefferson by selecting him to succeed Edwin Booth as its president. With Mr. Jefferson at its head, the club is likely to be brought to its place in the art world which its great founder so ardently desired, but which many have feared would prove unattainable after his death. Mr. Jefferson has not yet accepted the presidency, but he ought to have no doubts about doing the profession he so dearly loves a great service.

Oscar Wilde, who has been much petted at Dinard of late, has announced that he is going to leave France for America in a few weeks and will be in New York in December to be present at the American produc-tion of his play, "A Woman of No Importance," by Rose and Charles Coghlan, It is to be hoped he will not wear a green carnation and puff cigarette smoke into the boxes as he did when he came out in response to calls for the author at the first night of "Lady Windermere's Fan" in Lon-

If the Boston critics were uncertain what should be said of Mr. Willard's acting of "Hamlet" the theater goers of that city have not been undecided as to the patron-age they should extend to him in his new undertaking. The Tremont Theater was filled every night of the week, and the actor's effort to make Hamlet a man and not represent him as an elocutionist, seems to have won the regard of the patrons. Should Mr. Willard be equally successful in other cities he will in future devote himself almost entirely to Shakspeare and the

Life contains a cleverly sarcastic commendation of Charlie Hoyt's latest success, "A Temperance Town." It says several kind things about the strong New England cparacters which are drawn, and commends Mr. Hoyt for his good taste in selecting the jokes which he puts in the mouths of his characters from the files of that publication. It says that in the foot notes where the public is advised that ice water can be secured from the ushers, and that the piano is furnished by Kees & Kords, etc., that he should also print: "The jokes in this play were taken from Life."

It is reported that Major Burke, Mr. Saulsbury and the other members of the syndicate controlling the Buffalo Bill Wild West show, have made arrangements to transfer most of the attractions of the Midway Plaisance at the world's fair to Brooklyn. The site selected is on the big vacant space between Thirty-second and Thirty-seventh streets and Second and Third avenues, on the land owned by the South Brooklyn Terminal Company. The syndicate has secured a two years' lease of the property. In addition to the main features of the Midway Plaisance, it is said the Ferris wheel may also be a part of the big show.

David L. Carpenter, Philadelphia's longnoted dancing master, teacher of gesture and deportment, died recently. He was a remarkable man. Begining life as a blacksmith, he turned to dancing and its accompaniments, and during his life taught the children of the best Quaker City families from generation to generation. He was a Chestericid in conduct, and always correct in dress and habit. He was ballet master at the Walnut-street Theater for many years, and could boast of having had the celebrated Fanny Ellsler for a partner, so that the theatrical profession was also familiar to him. One of his lines was the performance of fancy dances between the acts at theaters, for which his name was regularly billed as an important part of the entertainments. Fancy Sidney Rosenfeld is organizing a company to take the road with "The Rainmaker of Syria."

"Erminie" was revived in New York last Monday by Francis Wilson. The composer has introduced several new airs, notably a new song for Erminie. The title role is being sung by Amanda Fabris, a cousin of the entertainments. Fancy dances were something of a specialty in his instruction; also such as the cachuca and varsovienne. As each became the vogue they were adopted by him, and he was the originator of several quadrilles, notably the polka quadrille, now danced by everyone. He was also the first to introduce the polka in this country.

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